

CHARM PHOTOGRAPHY

A woman with dark hair, wearing a red and black horizontally striped one-piece swimsuit, is posing with her arms raised and hands open. She is looking upwards with a slight smile. The background is a plain, light color.

annual

FEATURING

RAWLINGS

ENGSTED • BEATTIE

STEARNS • STRATE • JOFFÉ

DE DIENES • GOWLAND

CHRISTA • PRIGENT

YULSMAN • DE MORGOLI

and many others

100 top
fashion and
beauty pictures
life studies
and portraits

16 master-lensmen reveal secrets of their photo-art

This pose of Rebecca Haysen
(see page 84) is nothing more than
John Kaplan's skilful use of lighting
and props for dramatic effect.



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David's portrait of the "Glorious Sarah," made in 1855, ranks as glamour photos of all time



Frances's "Frances Folsom Appleton" helped make glamour like this the genre of the '80's



Clara Baldwin, star of *Longfellow*
Follier poses for Hamilton, portrait
bracketed at the Van-Cos era

INTRODUCTION

the history of glamour in photography



From Manhattan's Madison Avenue, where the advertising models are sleek and flat, to Hollywood, where the starlets are curvy and full, there is one man who already wields influence and power. He is the photographer of glamour—the man who has given America a new visual art. With his Rolles, his Leicas, his Speed Graphics, he records the beauty and the energy, the vigor and passion, that are part and parcel of our culture. Men do this anything, he stands in the vanguard of fashion unabashed by controversy. Glamour in photography is not a product of our own postwar-era times, nor is it an exclusively American discovery. The conviction that the proper study of mankind is a beautiful woman has been cherished and furthered by generations since that art and science was revealed.

In fact, if there had never been a beautiful woman one might argue there might never have been photography. Lewis Hays—the inventor of the camera—used a woman in 1827 as his subject picture-taking experiments. And the kind of portrait photographer, Paul Reade, recommended almost exclusively to women, his 1838 photograph of the magnificent Sarah Remondini is one of the few glimpses we have today of his breathtaking glamour.

Today's models are luckier than their 19th-century sisters. Then, a girl had to remain absolutely still for long moments at a time because of the long exposure time needed for the early cameras and plates. But that woman's name is often easily was proven. Shuttered by the discomfort of posing, the ladies looked in studies where Daguerotypes were made, and by 1838 there were already 71 portrait photographers in New York alone.

The first picture to document the classification of "put in" was taken in 1833 by Eugene Delacroix. (This was just after the John Brown had raised the name photography.) Delacroix's model gracefully reclines upon a couch, wearing no more than Marilyn Monroe does in her famous underwear pose. But a Victorian moralist public was not shocked—by the model was posed against a background suggesting ancient Greece. And that, of course, was Art.

The new art was, nevertheless, shocked continually by the profusions of the period and the flamboyant Frances Hamilton revolutionized the American studio—bringing to it all the beauty, the splendor and the glamour that any photographer could desire. When wanted there's girls in chainmail.



Present-day glamour girl, Clara Bowman, poses for "nude" in early days of motion



Jean Harlow's one hour beauty in 1934's, was outdistanced by her death at 33



Of Evelyn King's "Goddess" motion picture that made her famous during World War II



costume and the important beauty of England's leading ladies made Americans and movie stars feel loneliness was not a thing to be hidden or feared. At the same time, the new era of glamour photography had tapped a rich new vein of material. The new was to grow even richer as time went on.

Just before the first World War, a new figure came upon the American business scene—the advertising man. In touch with the glamour photographer, he was in touch with new industries, no longer new culture. A picture of a beautiful girl, the old man discovered, could sell almost anything. At first the girl was usually a German model, characteristically plump and chastely veiled in discretion. As time went on, the discretion gradually came off.

The genius of Alfred Stieglitz came to the fore about the same time. He was the first photographer intent to prove that a camera could give a better, more intimate picture. This one concept, in turn, led to another revolution—the "snapshot" and the snapshot camera, made possible by George Eastman's simple, ingenious Kodak.

Eastman was to do much more for the glamour photographer. He came up with a flexible film that made the movie camera possible. Now you could photograph a model while she moved. Some motion films the first motion—made by the American Biograph Company in 1896—were much more daring than anything permissible in the movies today. And the still photos of the time would make present day pictures of Jean Harlow seem even dressed.

But the movies made the model—rather than the photographer—famous. Despite efforts to hide the slurring of the actors and actresses, an untrained public started to know the names of the little girl in rags as B. W. Griffith's Lillian Gish. She was Gladys Smith, later known as Marie Mary, and, finally Mary Pickford—America's sweetheart.

Mary was the first of Hollywood's glamour girls. For the first morning hours were to pack out a long string of others: Clara Bow, Theda Bara, the Gish sisters, Frita Nagel, Janet Gaynor, Dixie Dean, Marjorie Dainton, Jean Harlow, Carol Lombard, Jean Russell, and today's darling, Miss Joan Blondell. In each case they were made familiar to us, and famous, through the magic of glamour photography.

In the meantime, beauty contests were keeping the still photographer busy. The first one, in 1891, featured girls as long as seven feet. As time went on and up until they disappeared into bathing suits—and the glamour photographers went down to the seashore.

On the following pages we give you the glamour photography of 1934. It has come a long way since 1906, when John Laugel Moulton was a comedian with character roles produced with the aid of "Bessie's Patented Fringe Apparatus." For though glamour still remains eternal, the photographer's idea of places to change constantly. Here, from the viewpoint of today's best glamour photographers, is the glamour of our time.

the classic image of a glamour girl, Jean Harlow, in typical beachwear (last story inside)



RAWLINGS

he is a master of high-style photography

"Most professional photographers," says John Rawlings, "have one field which is considered their 'specialty' (any one happens to be fashion photography). However, working with the male offers no escape from the art of generalization."

And again: "In a male photograph, the 'pose' is secondary. Interest doesn't depend on clothes or background, but on body and facial expression. Because of these rigid limitations, the subject offers the photographer a wonderful chance to learn to grips with the minutiae of his work." Rawlings, his contemporary says, has come to grips with the minutiae of his work as a married husband.

He was, certainly not Rawlings himself, could have known, when he left college to make a living, that his ultimate destination would be back on and figure photography. His path to that goal was round about.

He was born in Ohio, spent one year at Ohio Wesleyan University, and, at 19, left for Atlantic City to go into the hotel business. Next he grew restless at show-window display and held several jobs in top New York department stores. When a restaurant-cum-bud except the country, Rawlings embraced a miscellaneous, bought a cheap camera, and

was soon photographing everything around him.

Samples of his work were sent to the two magazine publishers Condé Nast (*Vogue*, *Seventeen* and *Garden, Summer*), who offered Rawlings a 75 per cent reduction in salary and a chance to work in a top fashion studio. Enthusiasmably, Rawlings accepted, became group man for a group of able fashion photographers and demonstrated such aptitude for his new profession that, in six months, he was recommended to build a new studio—and be the head photographer—for *English Vogue* in London.

His last American distinguished work for the Condé Nast organization was done in 1955; he built his own large, white-tiled studio in New York, where he now carries out major rate assignments, does advertising shoots for industrial clients and helps to direct the study list and cluster groups of young photographers working alone.

The wife, Edna, was with Condé Nast 14 years, in Paris, London, and New York. In New York, for several years, she was head fashion editor. They have many children—among them Selma, now-directing, dogs and happy run heads on runway shows.

Left: Rawlings works in specially built studio, diffused daylight shining through sheer ceiling.

CONTINUED

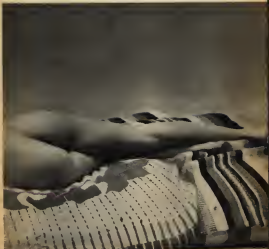


At left, sees Handke, is example of intelligent cooperation by model, who, evoking photographer's stated desire movement to quiet that, conveyed it by pulling her head low over posture, emphasizing strong neck muscle



Handke uses subtle composition and exposure of line for perfect symmetry in his work. Results: This charming study in horizontal and vertical

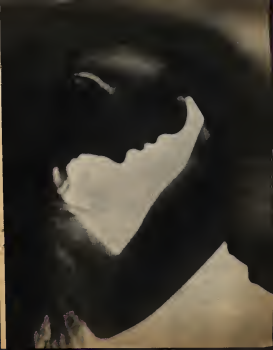




This study of clothing made appeared in *Evening's* book, 189. *Studies of the Figure* (London: Gower, 1952). "The use" of clothing made, "the natural light of the sun, whether brilliant or overcast, direct or reflected, is preferable for all photography, and more so than with the sun." The model is not painted there by synthetic but one more along (London: 1952). "The model is a universal subject, every camera artist who understands it should be able to make it say something new."

This working process of model
enough creating her hair with dust.
hard work involves resulted in
definite light within picture







RAWLINGS SAYS:

• "The secret of a beautiful woman lies in her carriage and in her figure. The impression she gives depends on her movements. The most beautiful creature will look clumsy and heavy if her figure is not balanced and her movements light and supple. She must give the illusion of being."

"A photographer must in a paid moment—All his planning and arranging must be done before the shutter clicks, so that his one chance has been wisely in establishing that rapport between himself and his model which is so important for successful fashion photography."

"One reason why I prefer diffused natural lighting is because a model looks far more as young without the dark shadow of a spot light. Consequently the natural beauty of her movements can be caught in that elusive instant that becomes the picture."

Katherine Gustaf gives the expert
special work in Rawlings' studio.
Bromide use of highlights in her
key pictures gives striking effect.

Successful action shot of model
from Eugene's exposure reveals
Rawlings' mastery of
line and balance





2

ENGSTEAD

he makes magic in Hollywood

IN 25 YEARS, John Engstead has developed from a part-time photographer for Paramount Pictures into one of Hollywood's top feature and pleasure cameramen. Engstead has not only worked with the motion picture industry, but his work reflects its pictorial magic-making.

His beautifully posed, softly lighted pictures of stars describe the scenes of romance. His dark, graceful exposures of Cagney's formal and informal behavior appear in such style-setting journals as *Vogue*. His sensitive portraits of people, as well as his camera studies of "wild life" surroundings, have won him the business of maintaining New York advertising agencies.

When *Reaper's Dance* last night on miniature photo screen at West Coast Theatre, critics cannot blame engaged Engstead, and his staff has ever since

on special photographic assignments.

Engstead, who was graduated from Los Angeles High School, went to work at Paramount on the recommendation of silent screen star Lon Chaney, and wrote *Abbie* for John. One of his early master still pictures was of "It Girl" Clara Bow and it made an immediate impression. Thereafter he continued the photographing of Paramount talent with his talent as publicist, studio director and magazine contact. During this period, Engstead also made friends with such writers of the camera as Leonid Dell Wells and Edward Steichen, who taught him creative photography.

Since then, Engstead has gone far. Today he and his staff are busy at all hours, in his West Hollywood studio. Engstead has become an indispensable still cameraman to the moving picture of Hollywood.

Feature photo for Bruce Banfield was made in his efforts to take advantage of soft sunlight.

Pictures also stress use of road show

CONTINUED



ENESTAD SAYS:

■ "The first time I shot a picture was during a photographers' strike. The Paramount publicity department had decided we were to appear on the 10 o'clock, and Cary Grant came in for a test sitting. Before the strike was over, I had pictures of every star on the lot. It was a lucky strike in a tough field."

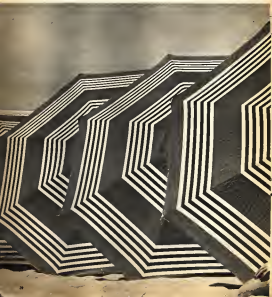
On the West Coast a photographer has to do many types of pictures. I try to remember what I've learned from top subjects. I also try to shoot pictures the way they want to be presented. I don't always agree, but I can't see much sense in tempering. It is a challenge to see how well one can photograph various assignments."



New movie sensation, Barbara Clayton, was photographed sensationally at request of publisher who used fragment series to advantage, and obtained a long-term contract for actress.



Feature for Meyer's Banner was styled by an editor, Patricia O'Connor, taken by Ringling on pose. Feature ran to attract Italian clients.



INTERIOR

Geometric beauty of Pacific Beach that was result of collaboration between photographer and national fashion magazine. Helen Richard was model; scene was Del Mar Club; photo was made at \$3,000 in 1946





EXHIBIT

Examination of Egyptian goddesses in
famous study of Herbert Eshbach,
lighted and taken during difficult conditions
on Las Vegas nightclub floor

England's Dore Adams makes
a striking photograph in England's
gallery. His work is noted by imaginative
manipulation of props and light



UNDERTAK

"How To Make a Movie Star" is demonstrated by Lawrence and Goldwyn. (Caption) captured Miss Stone's beauty on film. Russell Hibbott planned pit in all top magazine. The result is a Universal movie role for Miss Stone





BEATTIE

3



he is a fine photo-illustrator

BORN IN New York City, Richard Beattie has rarely been out of it for any length of time, though he did serve a World War II hitch with the Marines, seeing action on Iwojima and the Philippines.

Beattie's first job was that of messenger boy with the J. Walter Thompson advertising agency. Thereafter he went up the ladder, through all other agency departments, into the photographic section, which he enjoyed and from which he left for the Maroons.

Returning to civilian life, he set up the Beattie-Watts Studio. It has proved highly popular with art directors of big advertising agencies who appreciate Beattie's agency experience and familiarity with their problems. For a change of pace, Beattie likes to cover an unusual story for a magazine.

Handling major advertising accounts often calls for considerable organizing ability on the pictorial angle. Beattie tackles such problems as a narrow distance sight, sometimes taking over a movie studio for the setup. With the help of technicians and other assistants, he spends long days in planning. They collaborate to develop and execute plans giving little hint of the labor involved in producing them.

As Beattie puts it: "One of the simplest things in the world is to click the camera and take a photograph. It may take me only a matter of minutes to get the picture I want. But the organizing, the working out of the assignment in cooperation with the art director, the building up of the setting for the picture—that is neither easier than any other day, even today."

(CONTINUED)

"Beattie is the artistic man who makes picture-taking fun," Mary Beattie says of the partners of her on these pages.



BEATTIE SAYS:

• "I think of every photographic assignment as a problem in stage direction. With my assistants, I work out a scenario and a stage setting down to the last detail. When everything is set, and I am almost ready to push a graph, I have the 'actors' in my 'play' rehearse their lines and run over the scene a few times. Then I shoot the scene as rapidly as I can."

"Here I find my experience as printer a great help, as I can anticipate what will be necessary for the darkness and can control the amount of work to be done there. To my mind, getting it right the first time adds greatly to the vitality of a picture."

"The professional photographer must have the talent to visualize an idea and, through mastery of his technique and control of the various elements, make it happen."

Picture required to speed setting but there were 12 people at assignment. Library made sure that rapport between model and photographer







Picture of her was shot in the studio with Mazda lighting. It was taken at slow speed to catch the action of water covering these model's face.

This beauty picture, made with an 8 1/2 18 camera and Mazda light, is one of Rex Baker's specialties and hangs in her sitting room.





Self-titled Stearns was taken in studio with Hasselblad, at 1/100 of second at f/8

STEARNS

4

his forte is figure and fashion photography

FIGURE studies and elegant fashion photographs are the two preoccupations of Philip G. Stearns, who opened his own studio in 1980 after an association with John Hedges. Before becoming a photographer, he had had a distinguished career in the Army, serving in lieutenant colonel with the Office of Strategic Services in Europe. During this period, Stearns observed three winters, including the Cross de Carrey with palm, awarded to him for organizing parachute operations for the French Resistance Movement.

As this writing, he was preparing a book of essays on the theme of Beauty in Photography. However, he feels, can be brought to advertising layouts of the most contemporary subjects of a picture of a beautiful woman is introduced unapologetically. He does not believe that fashion photography need be another in Stearns' opinion, an essential for a good photographer is to take time and the experimental work.

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CONTINUED





STEARNS SAYS:

• "For extended periods of time, most women these days are full support between photographer and model during the posing. The model should be able to sense the effect the photographer is trying to achieve. He should make her feel as glamorous as he can, should try to make her see into the pose so that the whole body is elongated and the

splendid feeling is reflected in the body's every movement.

"Generally, I use diffused light for fashion photography. For outside shots, I augment natural sources with reflectors or studio light. My favorite camera is a Hasselblad, to which I have added a specially adapted lens, a Liltone lens mount, and one for almost everything."



This photograph shows me originally in color. Greater Hasselblad camera, in direct light, 1/10 second, f/5.6

General fashion model, Pam Elton, poses carefully at the camera to give delicate breathy style





STARRS

This evocative shot of Jay Nicholson
by composer of short stories as brilliant master
of imaginative photography

SCENES

Kyle Braxton and son Gump are part of a series on glamorous mothers and children and was made with a brother using an aerial lens and sets from the





This picture, made with direct studio lighting, is of amazing model Rita Hayworth, now in retirement. She is wearing a hat by recent New York milliner, Mr. John

STAIRS

Exquisite fashion model, Nan Grey,
poses victoriously at the camera in this delicate
pastoral study.



DE DIENES

he loves to photograph beautiful girls

ANDRAS DE DIENES is a photographer with the soul of a poet. His philosophy of life—and the vibrant photographs which result from it—are based on a love of beauty in nature that is not cold reason. An ardent Hungarian, he believes that all important work must be accomplished with joy and inner satisfaction. Any photo assignment which contradicts his aesthetic sense he declines.

Blond, hairless, just turned 35, de Dienes now lives and works in Hollywood. He has come a long way in distance and distinction since his boyhood in Transylvania, Hungary. As a young man, he took up painting, traveled in Europe and North Africa, and had his own trial and error pursuit of beauty.

At the age of 23, Andras bought his first camera and at once found his medium of expression. From the beginning, it was a thrilling venture. From the beginning, too, he photographed beautiful women—and, after nearly 20 years, he is still at it.

Enthusiasm for his subject, response to her appeal, deftly explains upon the camera's plate of each personality, all these are evident in his pictures. And, as a matter of policy, he will not shoot a picture unless its subject and composition meet his high standards.

Today de Dienes ranks among the most talented and creative of American cameramen. His professional forte, his career, has been beautiful girls and he is proud of it. Whether they are stars or strikers does not matter. "Without exceptions," he declares, "I can state that over the past 20 years—both in Europe and in America—I must have photographed a thousand beautiful women."

CONTINUED



Andras de Dienes
Flashing large iris and
in color de Dienes
pictures. Andras was "Dienes"
at 1,000th of second





de DIENES SAYS:

"Before I photograph a person, famous or not, that person has to appeal to me in many ways. I like to possess the soul and soulful, health and vitality which exist in every person. If my work does not represent these things, I am unhappy."

"I photograph just what I like to photograph—I do not work contrary to my taste or yearning to express myself. To me, finding enjoyment in one's work is

far more important than striving for power and fortune."

"It may sound strange for me to say so, but that I make my headquarters in glamorous old Hollywood, but I believe no man should tell his womanly glam out about."

"It is true love, true friendship, a true meeting of minds and spiritual kinship which should guide one instantly when a new beautiful love."

4 *Stinson, sports,*
balanced pose character
which pleasing photo
of actress Barbara Pay-
ton. Close-up not
made as 1/100 of
second as full

Hollywood beauty
Barbara Payton emerges
from the sun shaded
and seemed to create
a vivid subject
for nature-loving Stan-
glen's camera



ST. MICHAEL continued

In a shimmering outdoor portrait, darkened with sun and shadow, actress Romy von Hartenberg poses between assignments.

Exuding young girl's beauty in Andrew's film, 8 follows.





Sleeping beauty gone by New York model Kay Nelson reveals another aspect of de Munné's photographic technique—the ability to suggest a woman's mystery



DE DIERES

Professional dancer Shalva
Levin, displaying
crazy agility, does the
somersault for camera-
men at Jones Beach near
New York City



Catching sporadic action of Yvett Baker at 1/100 of a second with an f/11 aperture opening, the Elmore captures memorable "Fox" phase of jump. Picture was a prize winner in several national exhibitions.



6

JOFFÉ

he went from motion to still pictures

CONSTANTIN JOFFÉ, a talented Russian émigré, took his entire livelihood by the reins, as it were, in a profession that switched from motion to still pictures. Today he is president of Studio Associates, a cooperative group of photographers in New York.

Joffé, who studied at the film school of Berlin in the early '20s, got his start as the motion picture field with the great UFA film company. Under the direction of the famed Ernst Lubitsch he worked as assistant to such early movie masterpieces as *Metropolis* and *Conquest of the Heavens*. With the rise of Hitler, however, Joffé left the Firm where he was concerned on the film *Goetz of Fierstein*.

It was during his Paris period that Joffé turned to fashion photography. Shortly he built a studio

and a reputation with French fashion magazines and advertisers. His steady rise was interrupted by World War II in which he joined the French Army, was wounded and taken prisoner by the Germans.

After the war, this participant photographer emigrated to the United States, took \$50 in his pocket. For a while, he worked as a freelance business and then joined *Condé Nast Publications*. He resigned in 1950 to form his own organization.

Joffé is interested in personally see the East, and in ancient cultures. He says of eastern civilization: "Our tragedy is that we are living in a materialistic society, while the Indian philosophers are living in a contemplative society. The meeting of the two produces madness."

DAVID HOLT

Here Lee Baeck, a favorite Joffé model, makes pose. Picture was shot on 1/35 of second, for fashion magazine





JOFFE SAYS:

• "I believe it is possible to glimpse a man's soul when attending his business. This almost mystic feeling on the part of the photographer—coupled with her action and technical ability—is vital for a photopainter."

"When I shoot glamour pictures there is almost psychological warfare between the model and myself—a controversial battle to secure the model's interest and make her open light up. That is the moment I like to catch."

In carefully-arranged pictures for ad spaces, like Transpacific registers appeal for "gypsy theme" appeal. Joffe with star with a Latin

In photo of different mood, which Joffe calls "romantically exotic scenes," model offers another chance of a young lady in the evening



1890

"Motion picture" effect of this fashion photograph was achieved by snapping photo as first passenger train flitted by mannequin.

In picture for a big fashion magazine, *L'Es* (overridden) there leading U. S. models, Jean Parson, Berlin, Lucy Fisher







7

STRATE

he believes: "To portray motion is to portray life"

A COSMOPOLITAN camera man is Walter Straten, who lives in New York, was born in Kristiansund, went to school in Switzerland, won a degree in Law at Australia's University of Victoria and began his photographic career in Paris.

Blended with an accurate focus, other cameras, he can and does freeze his days in his big Greenwich Village studio to the essence of still and motion pictures of the scene. There he frequently finds his subjects—ballet dancers, mostly—among neighbors.

Among his not extraordinary films of the dance are *The Dangerous Dance*, with Victoria Bottom, *Street's Fantasy*, in color, with Jane Lanier (winner of Edinburgh Festival Prize 1956), and *The Legend*, with Jane Lanier, Lucienne Lale and Ellen Lane (winner of Edinburgh Festival Prize 1951 and 1954 Biennial Film Festival prize in Venice). At the writing,

he was planning to produce a full-length film, *A Field Full of Sunspots*, in Italy with Italian cinematographers. He was also working on a book, *A Decade of the Dance in New York*, to feature his best work of the past few years. Among the Straten's commercial associates was Ellen West Studios.

His first work was done with a Bellini lens. He now uses a Swedish Hasselblad which, though small, has the lens of an 8x10 camera. He uses completely diffused lighting—"never a thing to see direct," he says.

Before he takes a single picture, Straten makes himself familiar with what even ballet he considers picture good. There he works out his photographic responses, studies the dancers to his studio and has them re-enact the scenes of the ballet he wishes to photograph. Thus he plans ahead of time what appears to be spontaneous motion shots.

(Continued)

Subjects of Straten's dancing pictures (right) in dancer Natalie Rosta, wearing swirling costume for the ballet *Le Foy Flying*.





STRATE SAYS:

"The photographic study of action has long preoccupied me. I find that, by freezing motion at high shutter speed, one kills it. By allowing it to live, one loses the picture. Somewhere between the freezing and the blurring, the pho-

tographer must find the right point and conduct exposure in portraits of the patient with a blurred looking of motion in other portraits. If the photographer is successful, the spectator's mind will complete the motion."



Strate with glass of water "highly interested." The date is 14 seconds from opening 4-1

Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2
Strate on 14-15 1/2



GOWLAND

he is a hollywood pin-up-photographer

Hollywood's Peter Gowland, handsome enough to be one of the city's movie actors, instead spends his time shooting them.

After a decade of photography worldwide's films, he is rated as one of America's top-flight amateur artists.

The son of silent screen star Gilson Gowland, he attended both Hollywood High School and London Professional School, the latter with such promising teen-agers as Betty Grable, Judy Garland and Mickey Rooney. Graduating in 1935, he was accepted at Harvard, 10th Century Fox and MGM—and played small roles in a dozen films.

Meanwhile, he played at photography. By 1941, he could count the lives here as longer and passed North American Airlines as a commercial. Simultaneously, Gowland began picturing the lovely young actresses who lived on the Hollywood Studio Club, usually on days off spent at the beach.

Then for Peter, as for many another young man in the 1940's, the world exploded. He fell in love and married Alice Adams. He joined the Army and wound up along the Rhine. He married his wife

again. Returned from Arizona to the Alps, taking better pictures with each new bout of duty.

Released from the armed forces in 1946, Gowland hit his stride. He hung out a semi-legal sign, "Peter Gowland," and began photographing a sun-bright blonde model, Fox Girl Ruth Pauli. Pauli had just quit—Gowland color prints and black-and-white spreads began to appear in national magazines. Gowland Girls, a special brand of laughing, long-legged American womanhood, became pin-ups besides soft curvaceous and GPs alike.

Working on assignment as "open," Gowland starts pin-up stars early for Joe, Collier's, U.S. Camera, Pageant, and assorted women magazines. From one here, lovely model, Fox Girl, his pleasure girl she has expanded to more than 1,000 women, including the top talent of major studios.

With photographs, the proof is in the pictures. With Gowland's glittering four-color covers, each woman seems as Virginia Mayo, Anne Dahl, Tony Martin, prove they are as their shining best when looking for him.

CONTINUED

Gowland considering movie pin-ups before Fox model (above), sending her wife Alice





In making this striking pose-up
of female model Betty
Hutton, the photographer used
soft window light which
is ideal exposure against white
background of dress and rug.
Technical data: 1/25 at normal
on f-8 on Super 88 film.

HOWLAND SAYS:

■ "Imagine! People say to me 'Imagine photographing beautiful women and getting paid for it!'"

"How did I fall into this wonderful job?"

"When I was thirteen, my mother bought me a 187 Kodak (I could have done in three feet!) and in 1928 she got me one of the first Automatic Kodak boxes. I began to photograph beautiful girls I met while working as an actor in the movies.

"For the past 50 years, I have spent most of my photographing women. The job isn't quite as much fun as in the old days, but, even so, my wife and I feel

that our best pictures are those we are just making.

"Ready as Howland pictures are taken with a Belliflex (I have owned thirteen different models since the first in 1930). While I am shooting with one, my wife is loading another.

"We don't like to change their looks, so we shoot our indoor and outdoor color with Anscochrome F75. Our black and white are made with a Kodakbox Y because it weighs only 24½ lbs. We use a 5x7 view for color and a Super 8x10 for candid. We are now writing a book on Screen Photography. It is entitled, naturally, *How to Photograph Women*."

Photographer wears a towel around his waist at Joyce Center and, using window light at 1/100th, makes her look like a temptress.





HOWLAND continued

Greenman's change of pose is dramatically illustrated in these two evening, but contrasting, shots (left and below) of Howland's first photographed model, Barbara Greenman. "She has the best figure in Hollywood," he says, "and a talent for posing gracefully. She also makes her own costume suits and dresses."



Miss Greenman, who paints, designs and creates make-up, adapts "Hercules" look (above) and marking of pose (left) to create two strikingly different pictures. Howland took negative photo with his Rolle at 1/250 of second at $f/8$ and indoor scene at 1/125 at $f/8$.

DOWNLAND 1937-1938

Eyes are natural—and occasionally—goose in some
Coulson glamour photos. Here, using red filter
for moonlight effect, for "Sleep" by Langstaff
at 1/250th of second.





"The female figure," says Corboud, "was by far of the most difficult as well as most interesting subjects in the world to photograph. In my pictures, I try to produce figure photos that are important, yet show the body's beautiful lines in an artistic way."

CHRISTA

she adds female allure to fashion

CHRISTINA (she does not use her full name) is best known for posing a Hollywood glam in fashion photography. It is her strong mind talent to take movie starlets and musical actresses and blend them into photos, yet commercial, yet artistic. And, in the week including in Hollywood, many actresses consistently creep into her high-style photographs.

Christina was born and educated in Berlin, Germany. As a young girl, she worked in a model both in Europe and the United States. She was discovered, however, that she preferred working on the other side of the camera. So, after coming to Los Angeles in the early 1940's, she took two important steps: 1) she purchased a Bellows camera, and 2) she enrolled as a student in the Los Angeles Art Center School. Her sense of composition and arrangement, as well as her previous painting skill, improved so remarkably that she later became an instructor at the school.

Today, when 80 years as a freelance photographer, Christina is a mature camera artist and as attractive as most of her models. Her preoccupation with her first enthusiasm, photography, is challenged by only one other nothing—her love of fancy food dishes which she prepares with culinary skill. In the kitchen, she "sometimes say my down history" and then she simply adds, "attention held a more immediate reward."

"In photography," Christina says, "there seems to be an way to experience full experience of joy and satisfaction, disappointment and frustration. I know of no non-photography rules, so do's and don'ts which can affect the other subjectivity of making pictures."



"Bride Walking" Christina, Christina really shows composition, connecting black-and-white, her trademark

(Continued)





Posing for camera at 1/250 of a second and using studio lighting, Christa Link (opposite dancer in past of magazine for national magazine

CHRISTA SAYS:

"For me, photography is a decidedly personal matter. I choose my models with great care. I work preferentially with natural situations and natural light, leaving many of the decisions to the inspiration of the moment. I find that to adhere to any one method is to limit oneself. This danger exists, naturally, in everyone's career, if for no other reason than it's a path of least resistance."

Barbara Demers, using R&B models, poses for program portraits highlighted by natural lighting





10

PRIGENT

he finds fashion photography all-rewarding

ROGER PRIGENT is the rare fashion photographer. He finds fashion photography completely satisfying and has no need to experiment outside it.

This may be partly because he is comparatively new—and highly successful—in the field. A Paris man, he joined the French Air Force in North Africa as a photographer in World War II. After the war, he studied painting and architecture. In 1946, he worked for a brief period as a still camera man with various French film companies, but did not really get his stride until 1955, when he visited his sister Yvonne in Washington, where she is employed at the French Embassy.

At that point, Prigent became associated with Lillian Ruessner and Paul Hammett, two good friends and actors who, like Prigent, have photographed the beauty

contestants of Charles Jones, Lella Duxis, Moushine and many others. In the spring of 1956, Prigent opened his own rooftop studio, built this as a lifetime career and overlooking the sweeping panorama of New York.

His photographic approach, he says, is artificial, in the sense that the idealized effect he wants to create is almost invariably brought about by artificial means.

"I hate all props," declares Prigent, "and very often I don't have time to go as far as to the beach or elsewhere. Consequently, I have to create the illusion of an outdoor shot by lighting and so on. To my mind beauty is artificial, and I try to capture the feeling that the model is not quite real."

"The model is all important. In my work is highly stylized, the model must be highly intelligent."

(Continued)



Picture of environmental artist Leigh was for film company. Shutter speed 1/500; lens opening, f/5.6.



PRIGENT SAYS:

■ "I find hands are generally a model's major problem. She usually knows how to pose every other part of her body to advantage, but as a rule I set her hands myself to get the exact effect I have in mind.

"It is important to catch a pose as fast as looks spontaneous.

"There is a moment between the careful placing of the clothes and the model's stylized movement which must be caught, so that, although it is highly posed, the picture nevertheless has life and spontaneity."



Vegetation of high-style clothes is highlighted by low-key lighting. Prigent says. Reflections in female camera—"I can judge the things more clearly in the light than in my mirror."



French model Gaby (left) tips wine. Reflection effect is created by studio lighting and mood of the photo.



no 11

YULSMAN

he photographs both science and glamour

PHILADELPHIA-BORN Jerry Yulsman is essentially a science-minded photographer who takes glamour pictures for release from. His regular assignments for the slick paper national magazines include photo essays on such subjects as New War Games and Naval Air Experimental Stations. As a documentary recorder of intricate engineering and scientific developments, Yulsman is top.

His taking for glamour photography is equally sensitive. But, as he points out, in glamour photography the rules are different. An industrial plant is stationary, unchangeable, geometrically correct and in the foreground and he snaps it. When photographing a personality, on the other hand, Yulsman tries to capture an easy, natural feeling as the subject

comes through his normal routine in normal surroundings. He takes as many pictures as possible.

Yulsman, a graduate of New York University, became serious about photography as a career in his late teens. During World War II, he joined the Army Air Force, in which he held the rank of Top Sergeant, gained and took his camera with him on every mission.

One of his "assignments" as a war lieutenant involved standing up as on duty to photograph an Army machine. He was surprised and hardly equipped with his life and his pictures.

It was such chance Air Force features—the capture of which he struggled out of Africa in technically taken—which opened up to him the possibilities of photo journalism as a career.



CONTINUED

A versatile lensman, Yulsman also photographs delicately posed models like figure (left) when through a variable blind and double printed

YULSMAN SAYS:

• "In my photographs, I like to capture a natural, graceful pose. That is one reason why I like to do glamour pictures only as a hobby. Thus I can take all the time I want to shoot a picture. As a rule, I do not use fashion models, they are too stylized. For glamour, I prefer a girl who has expressive movements."



Long, like face and unusual lighting of this figure make it an arresting nature study. Using some Kodachrome for color in industrial jobs, Welton made prints at 1025, 25.8





CHRISTY 12



he aims to help glamorize the American girl

GLAMOURING the American Girl is the photographic purpose of George C. Christy, now. Glamour for "Christy" means pictures of screaming young models distinguished by careful posing and vibrant drab from Christy's Studio in New York employs more than 50 models. These Christy utilizes her talents as actor, painter and layout expert to shoot a steady stream of pictures for magazines, ad agencies and commercial clients.

A vital, energetic man with white hair, Christy's studio has been quietly retooling and major working with him.

It will not be Christy's last if someday the Christy Girl is not as famous as the Edson Girl was 50 years ago, when this photographer of Swedish descent was born in Geneva, Ill. Christy changed his formal education by attending the Chicago Art Institute, the Chicago Academy of Art and the American Art Academy. In 1907, in association with a Chicago art student, he organized "Whitaker-Christy Studio." In 1912, Christy opened in New York branch and in 1945 became its sole proprietor.

(Continued)

"Christy Girl" found Thompson poses for news in New York studio. Christy took photo with electronic flash on 7/14.

CHRISTY SAYS:

• "Every woman expects when told she is lovely, as I hope by emphasizing her beauty in the subject. I have photographed many girls because in Florence, Jean Parker, Jackie Longfellow and Phyllis Kirk but I still find that photographs quickly hard to make, and I still like to experiment with their faces. It seems to me that the photographer is the modern counterpart of the medieval artist. Under the restraining art, director takes the place of the painter of the days of the Renaissance."



Beautiful Jean Robertson (left
and right), "selling" for a national
cigarette firm, runs through a
bawling series of shots for Charley
and Kenyon Edwards of agency





BERNARD 13

he works under the name Bernard of Hollywood

BORN IN Santa, Sweden last, and now a U.S. citizen, Bernard of Hollywood trained twenty-five years before coming to the States.

As a young man, he had three interests—psychology, which he studied in European universities, the stage (he had secret hopes of becoming an actor), and photography, which he practiced as a hobby. For a man with these interests, he finds Hollywood as a pretty satisfactory city to live in.

Bernard came to America in 1937 and took a postgraduate course in psychology at the University of California. Here he met and was much impressed by the famous Max Raskin and William Dettle.

By 1948 his photography was no longer a hobby but a full-time vocation. He began to sign his Bernard of Hollywood studies and

at one time had seven of them in and around the city. He was also photographer at the Elmer Club in Palo Alto, where some stars relax, and got to know them well while they were being there, unless away from the camera.

In 1950, he became best known for his pictures of Hollywood glamour actresses. In 1952 he published a book of samples of his work entitled *Pin Ups*, by Bernard of Hollywood. Bernard tries to make these pin-ups with a different—more—more difference, he feels, as his long acquaintance with the business and awareness of what makes them tick.

"As a student of psychology," he says, "I am fascinated by people. I try to understand them and I find that the most worth while aspect of photography is to record personality as the subject of film."

(Continued)

Picture on right shows specialty camera lens he has using stage and called "The Visible Lens"





■ "For many years I photographed character studies of men, like the recent portrait of Clark Gable. I had lost a critical magazine career as a reviewer, and as a change of editorial approach, I started to photograph the full figure. Once again, I try to use the psychological approach, which, I feel, makes the difference between a mere record of fact and a living, vital portrait. I try to combine European romanticism in people with American technique and control of the camera."

Below: Jeanne Crain poses before mirror for double exposure illustration of her beauty

◀ *Frontal picture on left captures special charm of actress Paul Kayton*





14

PUHN

he learned his trade the hard way

A NATIVE New Yorker, Al Puhn is proud of his city, his work and his way to success—the hard way. It was in 1935, while trying every job from laundry to shoe salesman, that this big, impetuous product of Manhattan's East Side discovered photography. It was a case of love at first sight.

Today, 20 rough and ready years later, Puhn is a successful feature business whose work is in steady demand by network of agencies and picture magazines like *Life* by painting and sculpture, and he has some broad contacts and reputation by photographing such artists as Hugo Bohm, Adolf Dehn and Zorach.

Puhn completed his first picture story while on a cross-country trip with a friend who had won a newspaper prize. Back in New York, he worked in a factory by day while he pursued his new career by night. From 1940 to 1943, he was staff cameraman for the *Harlem* African newspaper, *The Pulse*.

For the past decade, he has been busy. With magazine readers, his knowledge of Indians in the back, backdoors at work, nightclubs openings and glamorous girls at play have won him a following.

continued

In creative mind study of sculpture and model, not being known Al Puhn studies Zorach as work in city-lighted studio







PUHN SAYS:

• "When I shoot a picture, I try to stand outside it (as it were), so that I can be completely objective about it. I conceive the photographer's role to be similar to that of the film director—and I control the visual shooting situation in the same way, but do it as much discreetly as possible.

"I try never to lose the excitement of building a dream into a reality, that is what happens whenever a picture is set up. Just as the photographing of moments with poets must be carefully planned, so models must be prepared to fit into the kind of photo dream! Consequently, I have no favorite model. The models I like best are those who can follow my instructions and who naturally adjust to every setting.

"I find photography especially stimulating as spite of the hard work. It is a profession which encompasses a limitless range of subjects and experience. My dedicated career as many years has been a great help to me in carrying out advertising assignments, as well as in doing documentary studies on many aspects of modern society."

A regular photographer for nationally advertised products, Paula Struss entered print for the first time at National Dairy in 1960 at age 21.

In a recent photo sequence for plastic magazines, Virginia Smith compares who usually is Paula's company. My work covers both glamour as well as industry.



GRUNDY ¹⁵

he is a new photographic talent



A **AMERICANIZED** Englishman—he was born in Surrey—Douglas Grundy is a resident of New York City. A former architect, he emerges as a new photographic talent. On assignment assignments he ranges the field, but his favorite subjects are architecture and glamour.

Grundy led an unusual early life. As a young man, he studied architecture in Germany. In 1938, realizing that war was imminent, he left Berlin for London and enlisted in the R.A.F. His flying career ended abruptly in November, 1943, when the night bomber on which he was co-pilot was shot down over East Prussia. For the next 34 years, he was a prisoner of war.

Grundy's war experience was valuable for two reasons: first, as a prisoner, he read many books on photography and, second, he got to know hundreds of Americans who were fellow prisoners. Following his release, he remained in the Continent for another year as an interpreter at military conferences in Berlin, Hamburg and Kiel.

His first photographic job was in Montreal, where he worked during 1949 for a fashion studio. Moving to the U.S., he soon drew many photographic assignments. Today, he directs his photographic operations from his Greenwich Village studio.

CHARTER

"Experiment in Line and Form"
in style of creating black-and-white photos, shot
in natural light at 1/250 of second



GRUNDY SAYS:

■ "To use a picture is always a design. Background patterns and colors should all blend into a harmonious whole. With my architectural training, I am fascinated by lines and curves, and I find that a strong wedding of the two in a picture increases its impact. I prefer to work on subjects that provide a challenge and need thought in composition. Impersonated models tend to show down the power of shooting. Impersonated models help give me a sense of direction."

"I like to experiment with creative backgrounds, painting them myself, as this seems to be a way to reveal potential images."



*Emmie Ammer, Night
After, standing in front
with Hair Flare,
making wedding scene picture
in picture of wedding table*

*George de Beller, composed
of (Beller) dressed in a
suspense, create this symmetrical
picture for Grundy's camera
in Finger Lake festival*





16

DE MORGOLI

he has Parisian's approach to glamour



SLUCK, black-haired, black, de Murgah is a Parisian with a Parisian's approach to glamour photography. The sense of show, the religious pose, the dramatic gesture, the drill work of face and figure all mark the portraits and "photo reports" of this once-planted Frenchman.

De Murgah, who has been Paris Match's photography editor in the U. S. since 1968, began his professional career as an actor. Then he began working as a still photographer for the movie artist, Pierre Renoir. His

first commercial work was an exclusive story on the wedding of the Duchess of Kent, which appeared both in French and American magazines. After the war he opened his own studio and joined Goff's Paris staff.

In the U.S., his first magazine assignment was a feature on Ringling Brothers Circus, Tokyo. "With the Murgah" concentrates on "building" new show lines now seen through the medium of evening photography. Current Calcut and Dances Dances are two more "shows" whose rise was spelled by his pictures.

©1974/200

"Was on the Beach," a picture with still photography of a girl and sand sculpture, was shot at L100 in July





Yolande Beaulieu, 1951 Miss America, poses on
daring board after winning
Beauty crown in Atlantic City

Elaine Stewart, 1938's new
glamour queen, smiles happily
after finishing first in
maria Forum Pageant

de MORGOLI SAYS:

• "I never pose a model.
That is the best way to kill the
natural charm of a beautiful
woman. For do I not prefer
natural models, their young
smiles to me forced and un-
natural. According to the mood,
the light, the dress the girl is
wearing, I make the picture
spontaneous, gay or serious.
My favorite model is the sim-
plest girl in the world.

"Usually, I use a Redhead,
but I also like a Spad-Complex,
the Green, the new Japanese
version of the Lotus. My per-
fected technique is to work
around the model, rather than
having her constantly in the
view."



Exposed photos of swims

Jane Clark is caught at the moment
she is caught at the moment





Marilyn Monroe, today's epitome of glamour, glances over her shoulder at photographer Nick de Longis in April 1954 pose



How outstanding
pictures are made in the
field of beauty

Great photographs of
the world's most
beautiful women, taken by
the country's leading
glamour photographers.